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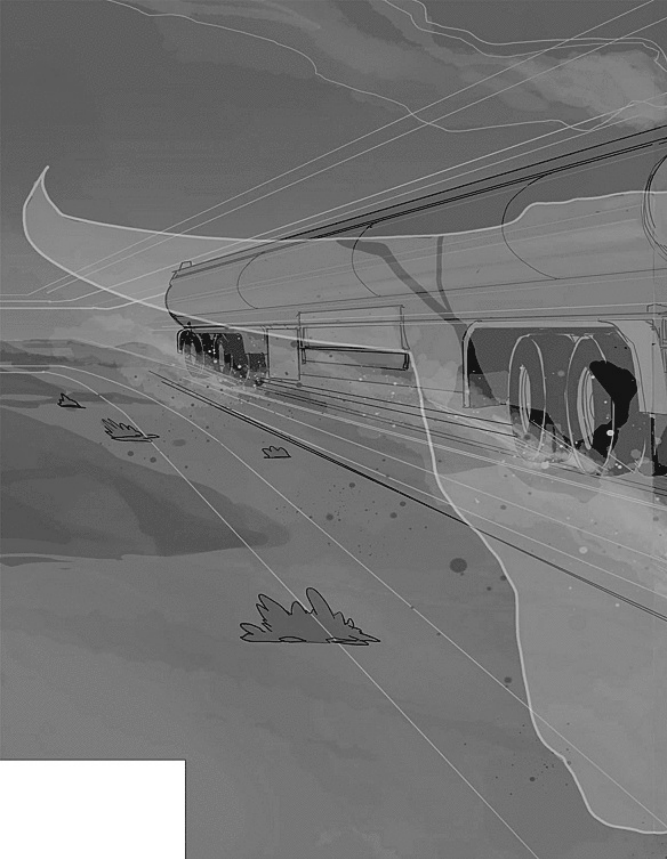
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ROAD RAGE





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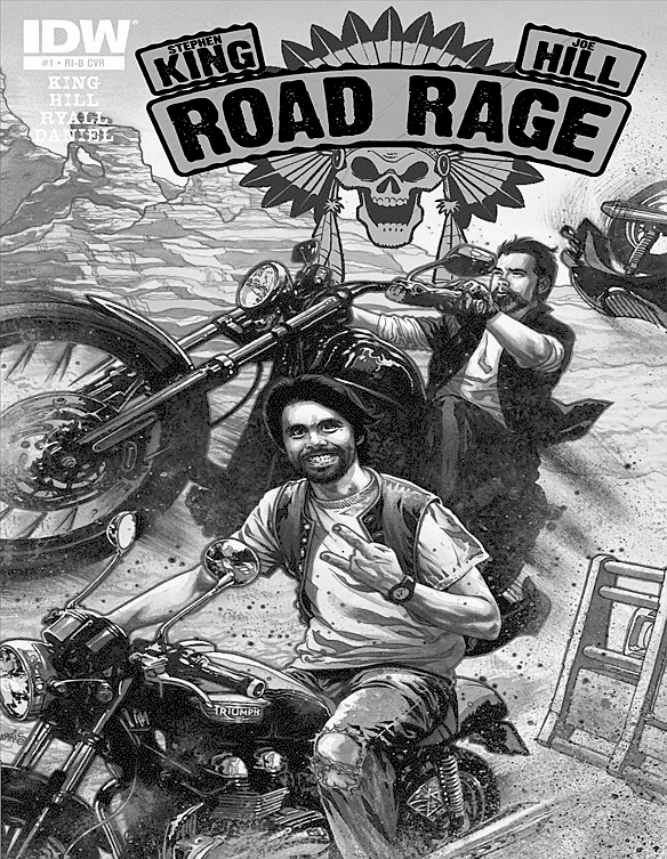
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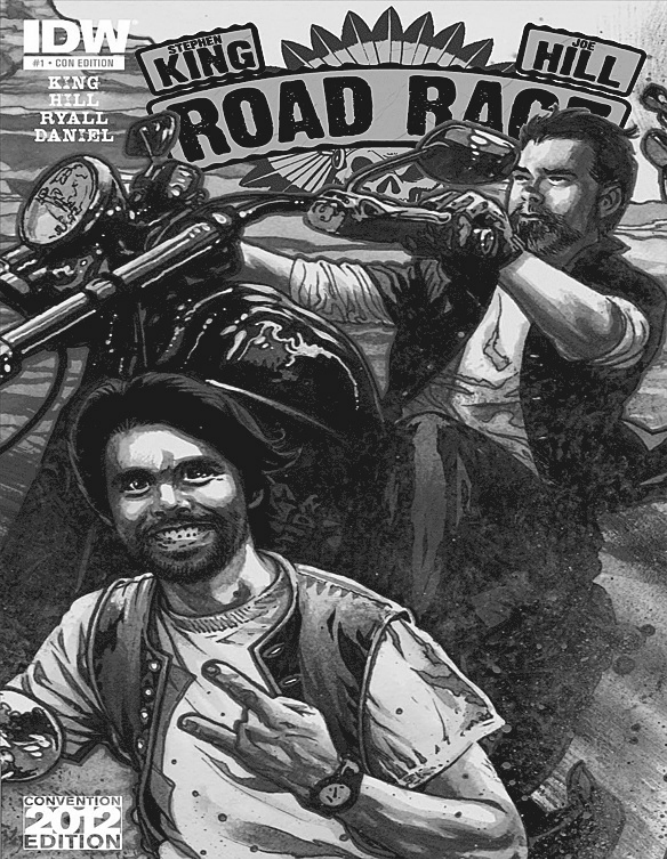
#1 • CON EDITION

KING
HILL
RYALL
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STEPHEN
KING

JOE
HILL

ROAD RACE



CONVENTION
2012
EDITION

STEPHEN
KING

CHRIS
RYALL

JOE
HILL

ROAD RAGE



THE TRIBE

VINCE
RACE
LEMMY
ROY
PEACHES
DOG
DEAN
BABY JOHN
ELLIS



COVER A
ART BY NELSON DANIEL



COVER B
ART BY PHIL NOTO



COVER R1A
ART BY NELSON DANIEL



COVER R1B
ART BY TONY HARRIS



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WRITTEN BY **JOE HILL & STEPHEN KING**

ADAPTED BY **CHRIS RYALL** ART BY **NELSON DANIEL**

LETTERING BY **ROBBIE ROBBINS** EDITORIAL ASSISTANT BY **MICHAEL GALVIS**

Dedicated to Richard Matheson

Special thanks to Mickey Cheate and Susan Rainer.

"Throttle" created by Joe Hill & Stephen King.

Follow the creators on Twitter: Joe Hill @joe_hill • Chris Ryall @chris_ryall • Nelson Daniel @nelsondaniel • Robbie Robbins @RRtweeeting

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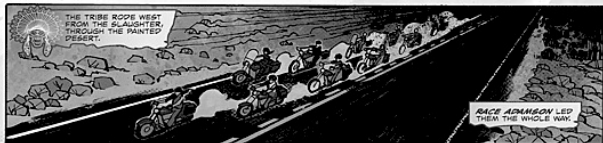
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RACE MIGHT'VE LED ON THE ROAD, BUT HE WAS ALWAYS THE LAST TO DISMOUNT.



VINCE, YOU OUGHTA GO HAVE A TALK WITH YOUR BOY.

NOT HERE, LEMMY.



YES, HERE.



WHAT'S TO TALK ABOUT CLARKE'S GONE. *SO'S THE MONEY.* NOTHING LEFT TO DO, NOT THIS MORNING.

YOU SHOULD FIND OUT IF RACE FEELS THE SAME WAY. HE SPENDS 40 MINUTES OF EVERY HOUR PISSED OFF AT YOU. Y'KNOW, DON'T ASSUME YOU TWO ARE AT ALL ON THE SAME PAGE.



TELL YOU SOMETHING ELSE, BOSS. RACE BROUGHT SOME'A THESE GUYS IN. GETTING THEM FIRED UP ABOUT HOW RICH THEY'D GET OFF THIS DEAL WITH CLARKE.

HE MIGHT NOT BE THE *ONLY* ONE WHO NEEDS TO HEAR WHAT'S NEXT.





NOPE.
SHE'S A
WHORE.



JESUS,
WHAT A
FAMILY.

LOOK WHO'S
TALKING.



SIXTY GRAND
UP IN SMOKE,
AND YOU WANT
TO JUST SHRUG
IT OFF.



NOT SHRUGGING
ANYTHING OFF. THE
MONEY WENT UP IN
SMOKE—THAT'S WHAT
HAPPENED THERE.



RACE MET DEAN CLARKE IN FALLUJAH (OR TIKRIT, MAYBE)—CLARKE, THE MEDIC SPECIALIZING IN PAIN MANAGEMENT, AND RACE, DRIVING HUMVEES AND TRYING NOT TO GET SHOT.

CLARKE APPROACHED RACE SIX MONTHS AGO WITH THE IDEA OF SETTING UP A METH LAB IN SMITH LAKE. SCK WOULD GET HIM STARTED. SOON HE'D BE MAKING THAT PER MONTH, HOW?



TRUE
GLASS, MAN.
NONE OF THAT
CHEAP GREEN
SHIT, JUST
TRUE GLASS.

SKY'S THE
LIMIT, YOT



VINCE DIDN'T MIND MAKING MONEY OFF METH, BUT HE HAD A KNEE-JERK DISTRUST OF ANYONE SAWY ENOUGH TO USE IT. LIKE CLARKE.

STILL, HE WANTED IT TO WORK OUT FOR RACE—HE EVEN PUT UP 20K OF HIS OWN. HE HALF-BELIEVED IT MIGHT WORK OUT. ONLY THE METH LAB CAUGHT FIRE, YOT

SOON AFTER, THE TRIBE WAS ON THE HIGHWAY, HEADED EAST TO FIND CLARKE.

THEY FOUND HIM AT HIS CABIN, PACKING TO GO.





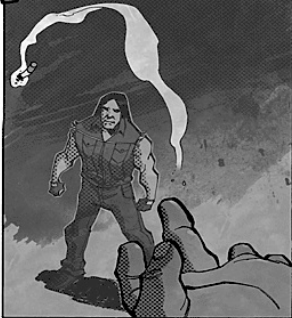


THE MONEY IS GONE. THE SIX MONTHS, TOO. SEE IT.





RRRRRRUMMBLE!







MOST OF THESE GUYS HAVE NEVER SEEN ANYTHING THAT HEAVY AND I THINK A BUNCH—*THE SMART ONES*—ARE GOING TO SCATTER TO THE FOUR CORNERS OF THE EARTH AS SOON AS THEY CAN, FIND A NEW PURPOSE FOR BEING.

LISTEN NOW, CAP. I KILLED MY BROTHER DRIVING BLIND DRINK WHEN I WAS 18, TRIED TO KILL MYSELF IN THE CORPS TO MAKE UP FOR IT, BUT THE BOYS IN THE BLACK PAJAMAS WOULDN'T OBLIGE ME.



I BEEN IN JAIL, LIKE YOU, AND THE WORST OF IT ALL WAS THE SMELL ON EVERYONE—ARMPITS AND ASSHOLES. BUT NONE OF IT WAS ANYTHING ON THE CHARLIE MANSON SHIT WE'RE DRIVING AWAY FROM.



KNOW WHAT I BEEN THINKING SINCE WE RODE AWAY LOU REFS, HE OPENED A GARAGE IN DENVER, BEEN WONDERING IF HE COULD USE AN OLD GUY TO TWIST WRENCHES FOR HIM.



"THE HALF OF US THAT DOESN'T TAKE A WALK WILL BE LOOKING TO GET BACK WHAT THEY LOST ONE WAY OR ANOTHER, AND YOU DON'T WANT ANY PART OF HOW THEY'RE GOING TO DO IT."

"THERE'S GOING TO BE MORE OF THIS CRAZY METH SHIT, THERE'S TOO MUCH MONEY IN IT TO QUIT, AND EVERYONE WHO SELLS IT, DOES IT, TOO."

"THE GIRL WHO TRIED TO SHOOT ROY WAS ON IT, AND HE'S ON IT HIMSELF."

"WHICH IS WHY HE HAD TO WHACK HER 40 FUCKING TIMES WITH HIS ASSHOLE MACHETE, WHO THE FUCK BESIDES A METH-HEAD CARRIES A MACHETE ANYHOW?"





THE TRUCK WITH LAUGHLIN ON THE SIDE WAS LABORING UPHILL WHEN THEY CAUGHT UP TO IT THAT AFTERNOON.



IT WAS A SURPRISE, CATCHING UP TO THE TRUCK, LAUGHLIN, HERE. IT ALSTIVE PULLED OVER SOMEWHERE ELSE FOR A WHILE.

DIDN'T MATTER TO VINCE. HE WASN'T SURE WHY IT WAS ON HIS MIND, BUT IT NAGGED.



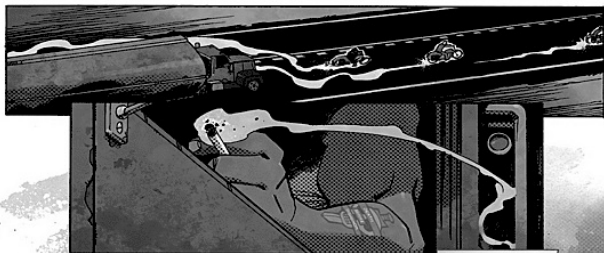
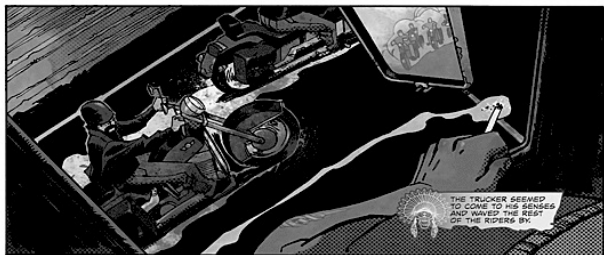
FUCKING TRUCK!

GET YOUR MISERABLE FAT ASS TRUCK OUT OF THE WAY!

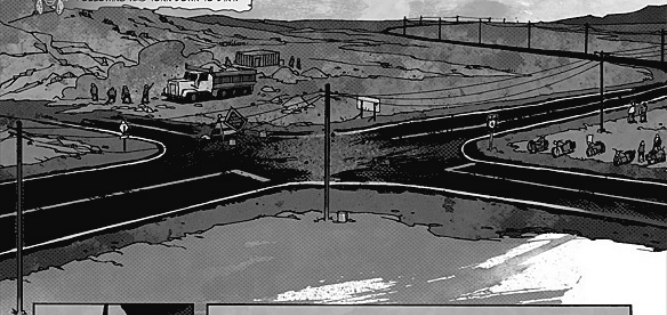


RACE DECIDED NOT TO WAIT FOR THAT





THE TRUCK BLUNCHED UP AT THE CROSSING FOR ROUTE 6, WAITING ON VINCE AND LEMMY. THE HIGHWAY THEY HAD BEEN FOLLOWING WAS TORN DOWN TO DIRT.



...WE GO SOUTH ON 6, WE CAN PICK UP 1140—

—IN SHOW LOW, WHY DOES THIS NOT SURPRISE ME?



BITCH OF A LOT BETTER THAN DOING FIVE AN HOUR THROUGH THAT SHIT.



DID THAT HURT, ROY? HAVING A THOUGHT? I HEAR IT HURTS THE FIRST TIME. LIKE WHEN A CHICK GETS HER CHERRY POPPED.

AWW, FUCK YOU, LEMMY.



WHEN I WANT YOUR THING, I'LL BE SURE TO ASK FOR IT, ROY. BUT I WOULDN'T HOLD YOUR BREATH.

LOOK, WE GET TO SHOW LOW, YOU DON'T HAVE TO STICK AROUND. NEITHER OF YOU.

NO ONE'S GOING TO HOLD IT AGAINST YOU IF YOU JUST WANT TO RIDE ON.





VINCE HAD NEVER
KNOWN HOW TO TALK TO
RACE. PERHAPS IF HE
HAD, THERE WOULD'VE
BEEN NO FALLUJAH.
NO DISHONORABLE
DISCHARGE FOR RACE
PITCHING HIS SQUAD....

...NO DEAN CLARKE
METH LAB.

AND NO NEED TO BE
OUT FRONT LONG TO
ALL THE TIME.

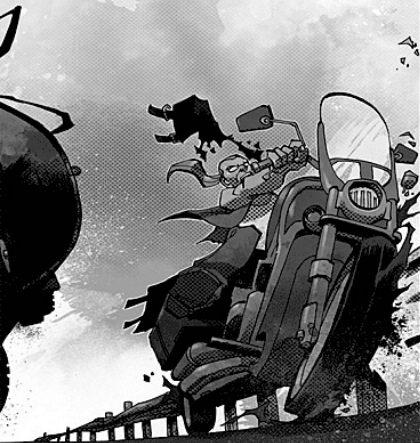
IT OCCURRED TO VINCE THAT
IT WAS HIM THE KID WAS
TRYING TO LEAVE BEHIND.

HE HAD BEEN TRYING ALL
HIS GODDAMNED LIFE.

BRONK!
BRONK!

BROOOOO
OOOONK!









OH, FUCK ME!
FUCK ME!



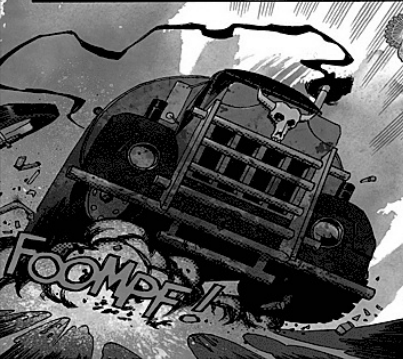
DEAN CAREW



VINCE KNEW THEY COULD BEAT THE TRUCK ON A RISE, BUT NOW THERE WERE NO RISES. NOT FOR THE NEXT TWENTY MILES, IF HIS MEMORY SERVED.



HE'S STILL COMING!



FUCKING
THINK OF
SOMETHING.
LEAD THEM
OUT OF
THIS!

BRONK! BRONK!
BRONK-BRONK-BRONK!

TINK!

BRONK-BRONK!
BROOOOONK!

TO VINCE, THE MOCKING TONE
OF THE TRUCK'S HORN SOUNDED
ALMOST RHYTHMIC.

WHICH IS WHEN A DESPERATE IDEA
CAME TO HIM. *HORSE CODE.*

← CUMBA
2





"...RACE MISSED THE SIGNAL!"



TO BE CONTINUED.

BLOOD FLOWS FREELY



ISSUE #2

ROAD KILL

"EVERY TIME I MOVE TO CUT OFF A SEMI ON THE HIGHWAY, I THINK BACK TO MY CHILDHOOD AND EASE OFF THE GAS."

—Chris Ryall, IDW Chief Creative Officer/*Throttle* scripter

To do otherwise could lead you to some very bad places, as I learned early on through *Duel*, an early directorial effort by Steven Spielberg that ate up many of my Sunday afternoons as a kid.

See, when I was a cable- and iPad-less tyke, the weekend TV-viewing options were limited to flipping the dial and hoping for the best. That meant watching a lot of turds. But it also meant, if I were lucky, I might catch Ernie Borgnine navigating tricky dating waters in *Marty*, or happen upon Godzilla gloriously stomping a cardboard city to dust; or, if the stars really aligned, I just might catch *Duel*, the tense tale of a poor, beleaguered traveling salesman being terrorized across the desert by an unseen trucker in a big rig.

The film was magic then, and it is now—it's a true tour-de-force for actor Dennis Weaver, who portrayed Mann, the hapless salesman being chased through an isolated stretch of the California desert by a dusty, mechanical devil as he coaxed every inch of life out of his wheezing Plymouth Valiant.

What made *Duel* so scary, in those years before "road rage" became a pop-lexicon term, beyond the relatable tension of the chase, was that the threat was never explained. *Duel* offered up a meek guy in his meek car in risk of being crushed under 18 wheels, but it was the unseen driver's homicidal fury that was truly terrifying. There was no good reason for his assault; the truck driver was quite possibly just having a Very Bad Day. It makes for a captivating two hours, the tension building to such a degree that you feel like your head's going to burst at just the same time as the Valiant's radiator in the third act.

KINGS OF THE ROAD

I watched the hell out of that movie. And even while young, I was one of those weird kids who paid attention to the names of a movie's writers early on; I credit/blame *The Twilight Zone*, or perhaps my lifelong love of comics, where a certain writer's name in the credits was a sure signifier of quality. Names like *Serling*, *Beaumont*, *Bradbury*, and *Matheson*. And when I saw that **Richard Matheson**—whose name I knew from beloved *Twilight Zone* episodes—wrote *Duel*, it made me seek out the prose source material.

Richard Matheson's *Duel* story shocked me when I first read it because it was, well, as good as the movie, or better. As a teenager and beyond, I'd learn that that was the norm, that movies rarely ever stack up against their prose inspiration. But as a dumb kid, that was a great discovery. The book was lean and tense. It set its wheels on the blazing desert highway and it burned rubber, man. As did most of all of Matheson's prose, which I devoured, tale after tale. And when I got a chance to adapt some of those other stories for our (sadly presciently named) *Doomed* magazine, I leapt at the chance. Richard was gracious enough to allow me plenty of leeway to tweak his stories (one of which, "Blood Son," garnered a Best Short Story Eisner nomination for artist **Ashley Wood** and myself). Not that I really needed to mess with the structure he'd laid down in his books.

Still, there was never a time I worked on anything Matheson-related—and we've done other projects as well, like a nice collection of **Steve Niles'** *I Am Legend* adaptation, and a graphic-novel take on *Hell House*—without having *Duel* in my head. I always wanted to bring this one to life in comics.

Luckily, I wasn't alone in my love of that story, that film, and a Bangor, Maine-based family would help make this happen beyond what I ever hoped.

Steve and Joe have written elsewhere about their own love of *Duel*, and how they watched the film together when Joe was a young'un, too. Far be it from me to paraphrase what they said; I've done far too much of that already on the preceding 22 pages. But when both writers were approached to co-author a story in an anthology honoring Matheson (*He is Legend*, published by the fine folks at

Gauntlet Press in '09), they decided to pay homage to *Duel* in the form of *Throttle*, a story that took Matheson's initial idea and turned it into something different and unique. (Both *Throttle* and *Duel* are also available as an audiobook put out by HarperAudio and read by the badass mofa from *Avatar*, **Steven Lang**. He does nice justice to the stories.)

So that's what happened before, anyway.

GET YOUR MOTOR RUNNIN'

I read *Throttle* (well, I first listened to Lang recite it) and really loved how Steve and Joe took Matheson's idea of an open-highway vehicular duel and made it something altogether different and dirtier (grimy and oily, I mean, not salacious). But I didn't think about doing it as comics (Outwardly. Inwardly, I think about doing every story I like as comics). I knew the story was already Hollywood-bound, and Joe's always kept plenty busy with *Locke & Key*, *The Cape*, and his prose-writing career, so I never mentioned the idea of doing *Throttle* as comics to him. I try to keep that professional detachment, y'know. So credit/blame for this happening belongs to Joe.

In a conversation about various things, he brought up the idea of possibly bringing *Throttle* to comics. Somewhere in the back of my brain, I heard an engine start idling. Joe said that he and his dad would like to do that, and they'd like me to adapt it. And from there, we got to talking about doing it first as a flip-book with *Duel* itself, and then we arrived here — four issues, two each dedicated to *Throttle* and *Duel*. I'm headed to our final destination, issue 4, and Joe and Steve depart after two and I get to then ferry around Matheson himself for a couple. I'll be joined on those two by artist **Rafa Garres**, who's cooking up something visually different than the movie—you won't see Dennis Weaver here; you won't get some of the movie's sanding of the rougher prose edges; and hell, you won't even get the film's Plymouth Valiant. You'll get the story as Richard wrote it, with whatever nips and tucks I give it to fit it into the comics form.

It'd been a while since I'd adapted other peoples' prose to comics, but I've certainly done my share, from short stories like the Matheson *Doomed* tales (wherein I also adapted some **David J. Schow** and **Robert Bloch** stories) to the epic take on Clive Barker's *The Great and Secret Show*, **George Romero's** *Land of the Dead*, and **Neil Gaiman's** *Beowulf*, all three done with a pre-*Locke & Key* **Gabriel Rodriguez** blowing minds on art. It felt good to flex those muscles again here... which actually means, it was harrowing, because it'd been some time since I was cutting and tweaking and changing dialogue by guys like Barker and Matheson. And now I was going to be doing that to King, Hill, and Matheson.

HEAD OUT ON THE HIGHWAY

If I was going to hit the open road on *Throttle*, I sure as hell needed a good carpool partner. And I found that in **Nelson Daniel**. Nelson, as you've just seen in this issue, is a damn sight more than the phenomenal colorist you know him to be from *The Cape*, where he works his magical colors over **Zach Howard's** amazing pages (truly, talking about artists like these, you just can't overuse the effusive adjectives). He's a real artistic wizard, bettering at every turn even some of the most tricky pages and panels I scripted for him.



I knew Nelson was a competent artist in his own right, but to really see him attack this story the way he's done, bringing life to so many different members of the Tribe motorcycle club—as well as their varied rides—and giving true speed and menace to the truck in static comic-book panels... well, it's all been a joy to behold (such a joy that Nelson is coming back to join Joe, Jason Ciaramella and me for another go-round of *The Cape* this summer. Zach'll be along for covers, too, but more on that later).

And then having folks like Phil Noto and Tony Harris also along for the ride on these first two issues and then Rafa picking up from there on *Duel* and, well, it's all come together as nicely as I ever could've hoped.

KINGS OF THE ROAD

I easily could've spent all the above words talking about the two guys who wrote *Throttle* and what it means to me to be a part of the team here. But suffice it to say that I'm appreciative as can be to be doing this comic with the two of them. Developing both a good friendship and working relationship with Joe has been one of the most rewarding experiences in my nearly eight years at IDW, and I'm proud to know that his and Gabriel's *Locke & Key* is going to rightly be praised as one of the best series this medium has ever seen.

And when I mentioned that names like Serling, Bradbury, and Matheson were surefire signifiers of writing magic to me, well, the name Stephen King should also be heading up that list. King's work has been a lifelong inspiration and to be able to write a project with the guy who made me want to be a writer in the first place is a special honor.

Both father and son deserve much praise and many thanks, not only for the constantly great work they put out there, but also just for agreeing to do this in the first place—neither of their schedules allows for them to easily add on another time-consuming periodical project like this, and yet they made it happen. They earn additional thanks from me for going along with the way Nelson and I remodeled their story in places to adapt it to the comics form, too.

Ultimately, *Throttle*, and *Duel*, the comics are all for you as much as they are for me. I felt pressure in putting this comic together because it has to accomplish a lot: first, I want it to please the storytellers who wrote the source material; in practical purposes, I also want it to bring you all back the next three months; but more than any of that, I want it to inspire you to go back to the source material and read (or, yes, listen) to it all.

Because everyone should experience what Richard Matheson brought to his original story forty-some years ago; and they should see again the mastery with which King and Hill paid tribute to *Duel* in their story. So, keeping you reading comics and pushing you to read more prose—not too lofty a goal to set, is it? Luckily, I think we've got a comic that's capable of doing that here.

Finally, if this comic also helps remind you that it's in your own best interests not to cut off the guy in the big truck ahead of you and ease off the throttle a bit? Well, you can thank me for that later as well.

We'll be back in a month to conclude this little tale, and then it's on to *Duel*. As a bonus, here are a couple of Nelson's original full color character sketches.



CHRIS RYALL
February 2012



Initial character sketches by Nelson Daniel

Musings & Hot Mustard from IDW's
Director of Retail Marketing, Dirk Wood
Comments, questions, suggestions, complaints, gripes, etc., are appreciated. Feel free to send any correspondence to IDW@idwpublishing.com or IDW, 5000 Santa Fe Street, San Diego, CA 92108. You can also join in the ballad on our message boards at idwpublishing.com.

IDW PUBLISHING IN FEBRUARY: LOVE IS IN THE AIR!

February is or Lovers... of Comics!

Ah, Valentine's Day. Love is all around. Starry-eyed dreamy couples hold hands and skip from the candy store to the flower shop while they listen to Air Supply and Christopher Cross.

Who doesn't love love? But what else do I love? Let me count the things!

I love working for the place that's putting out the first comics collaboration from father & son horror masters Stephen King and Joe Hill!

I love John Byrne's work on the *Next Men*! But I hate that it has come to a close.

The final *Next Men* arc starts this month!

Last but not least this month, I love the comics work of Fred Hembeck! See below for the inaugural installment of *Bah, Hembeck!* We're cutting Fred loose to tackle the IDW Universe, so check back monthly to see his classic, hilarious



takes on our whole roster of titles!

Love, comics, and Hembeck. I love it.

—Dirk

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EMPLOYEE
PICK OF
THE
MONTH!



CHRIS MOWRY, SENIOR GRAPHIC ARTIST,
WRITER, GODZILLA IMPERSONATOR

Infestation 2: Transformers #1 & #2

Don't have a valentine, you say? Well, why not smuggle up to INFESTATION 2: TRANSFORMERS? There's *Lovecraft* in the air as the Robots in Disguise (in ultra *Hearts of Steel* steampunk designs!) face off against an evil they've never imagined, but one that could tear our worlds apart! So forget the flowers, and pass on the candy (unless you're me)... get to your local shop and pick up both issues this month!



PS - Don't forget to pick up a copy of *Godzilla: Legends* #4, too! A "really good friend of mine" wrote it.



Bah, Hembeck! by Fred Hembeck

BUT MICHELANGELO... SORRY RAPHAEL, BUT I DON'T CARE WHAT YOU, DONATELLO, AND LEONARDO SAY~



I DON'T THINK THIS PICASSO DUDE IS GONNA FIT IN.



THE CUBIST MEMBER CRIGIS.

BETTER THAN THAT WARHOL FELLA. THO. I MEAN, WHO EVEN KNEW CAMPBELL MADE TURTLE SOUP...



THE TRIBE



Live on the Road,
Die on the Road

Art by Tony Harris

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